Review of I Do I Undo I Redo: The Textual Genesis of Modernist Selves in Hopkins, Yeats, Conrad, Forster, Joyce, and Woolf by Finn Fordham

the famous 'iceberg' technique, these chapters are extremely helpful. It is also worth bearing in mind, Donaldson suggests, that Hemingway first trained as a journalist and learnt his craft partly from writing the kind of short, pithy reports he produced for publications such as *The Star*. Thus the reader is reminded of modernism's relation to more popular forms of cultural production. This sense of the wider cultural influences shaping Hemingway's work informs Donaldson's reading of *A Farewell to Arms*, which takes into account the fact that Hemingway toned down the 'barrack' language in the novel to appease the censors. That so many of modernism's canonical texts were at some point banned or altered to conform to the requirements of the Comstock Laws suggests the complexities of this historical period. While the flapper represented a new sexual freedom, there was a considerable degree of anxiety concerning sex and sexuality during the Jazz Age. This anxiety was, undoubtedly, reflected in the work of both these writers, particularly in their representations of women. As many of these essays were written in the 1980s, they are untouched by the various theoretical strands that have informed literary criticism in recent years. Most notably, feminist critical interventions are largely sidelined. This is very much what one might call a 'straight' account of both writers and thus reproduces a canonical modernism that most experts in the field will be familiar with. Undergraduate students, however, still require an introduction to the canon that helps to explain exactly why and how these writers have remained so central to our understanding of American modernism. Donaldson's engaging style of writing is refreshingly jargon-free, something that will appeal to students who struggle with dense, academic prose.

University of Northumbria Victoria Bazin

I Do I Undo I Redo: The Textual Genesis of Modernist Selves in Hopkins, Yeats, Conrad, Forster, Joyce, and Woolf. By Finn Fordham. Oxford: Oxford University Press. 2010. xii+281 pp. £55. ISBN 978–0–19–956940–3.

Finn Fordham's *I Do I Undo I Redo* takes its title from the sculpture, consisting of three 30-foot steel towers, produced by Louise Bourgeois for the opening of the Tate Modern in London in 2000. Like this work, continually reconfigured by the crowds swarming in and around it, Fordham's study is 'concerned with processes of production and their relation to the making, unmaking, and remaking of identity' (p. 2). Specifically, the book shows how 'the processes of textual production'—the inscriptions, deletions, and revisions of literary composition—are inextricable from the 'reformulations of the self' that are such striking features of modernist literature and such central preoccupations of modernist studies (p. 2).

Fordham's methodology combines, and qualifies, two critical approaches: genetic criticism and biographical criticism. From genetic criticism, it draws its attentiveness to the processes of drafting and redrafting evident in literary manuscripts, while countering genetic critics' refusal to privilege in any way the 'final text' over its preceding 'avant-textes', and arguing, instead, that 'the end' must 'appear as a central concern in understanding the events and the psychology of writing processes and how those events and psychology appear, transformed,

thematically within a text' (p. 27). With biographical criticism, meanwhile, the study shares a concern with the relation between life and work, but proposes, against the conventional notion that the latter is simply an effect of the former, a more complex dynamic in which 'the processes and experiences of composition [. . .] have an effect on the subject and then appear, transmuted, in the thematics of the self in the work' (p. 28).

The book's three substantial opening chapters articulate the critical and theoretical framework of the project, exploring the connections between writing and the self, mapping out the prevailing understandings of modernist selfhood in recent history and criticism, and critiquing the erasure of writing processes in the formulations of subjectivity offered by René Descartes and Martin Heidegger—formulations that, though very different, constitute two of the dominant points of reference for modern, and modernist, conceptions of the self. Though much of this material is compelling, the book loses some momentum in Chapter 2, where a series of extended and rather undigested summaries of the role of modernism in recent studies of the self appears. The extraordinary analytical capacity of Fordham's critical approach becomes abundantly apparent, however, when he moves to examine the practices and products of six major writers of the 'long modernist' period (1880–1940). His central claim is that the diverse compositional processes of these writers, as recorded in their manuscripts, simultaneously inscribe and generate both wider phenomenological experiences of affect and embodiment and the theoretical or philosophical models of subjectivity elaborated in 'finished' works of poetry and fiction. In each of the six analytical chapters, authorial experience, compositional practice, and thematic content form a dynamic force field of literary production. To put the argument in schematic terms that belie the subtlety and dexterity of Fordham's own exegesis, he shows, for example, how profound personal introspection, densely compacted use of the material tools of writing, and a conception of the self compressed to the point of explosion combine in some of Hopkins's most celebrated poems; how prolonged depression and occasional exhilaration, oscillation between writer's block and a near-mystical flow of textual production, and a notion of the weirdly doubled, belated, or deferred nature of subjectivity shape Conrad's *Heart of Darkness*; and how growing celebrity and a diverse critical reception, the practice of successive redrafting in manuscript, and a vision of the self as composed of multiple, discrete personalities resonate through Joyce's *Ulysses*.

Fordham's attentiveness to the intertwined historical, biographical, psychological, and thematic implications of manuscript revisions lends exceptional richness and depth to his account. The book is also generously illustrated with images of the six authors' manuscripts that are, as Fordham says, beautiful to behold. In modelling a phenomenology of the writing process that is as rigorous as it is imaginative, and which, as he suggests, would provide insights into the work of a host of authors, 'modernist' or otherwise, Fordham has written one

of those rare books that offers a genuinely innovative way of doing literary studies. As such, it deserves the widest possible audience.

Cardiff University Paul Crosthwaite

Reaganism, Thatcherism and the Social Novel. By Colin Hutchinson. Basingstoke: Palgrave Macmillan. 2008. ix+207 pp. £45. ISBN 978–0–230–21045–5.

In his seminal study of postmodernism, Fredric Jameson writes of a 'short-hand language of co-optation' that has become 'omnipresent on the left', a 'dimly' felt but pervasive suspicion that all forms of resistance are 'somehow secretly disarmed and reabsorbed by a system of which they themselves might well be considered a part' (*Postmodernism; or, The Cultural Logic of Late Capitalism* (London: Verso, 1991), p. 49). This formulation provides a useful point of entry into the cultural politics explored in Colin Hutchinson's ambitious recent study. Looking back on the Reagan–Thatcher years in order to (re)assess their impact on literary production, Hutchinson identifies a series of compelling and, importantly, far from predictable patterns in imaginative responses to the unfettered marketplace and its complex ideological machinery. In doing so, Hutchinson performs an impressive balancing act. His sharp-eyed survey has far-reaching intellectual horizons (making contact with a whole plethora of debates concerning the fate of the novel and, broader still, the relationship between the socio-economic and aesthetic spheres), while at the same time maintaining a rigorously focused thematic emphasis. More specifically, it is a work which is acutely sensitive to the questions of cost, complicity, guilt, and commitment which are not only primary concerns in theoretical accounts of postmodernity but which have proved enduringly resonant and enduringly tortuous for several generations of British and American authors.

Using this transatlantic framework, the study investigates how novelists of a certain privileged type (white, male, middle/upper class) have attempted to 'work through' the solidification (which is, paradoxically, also a kind of *liquefaction*) of a triumphant late capitalism—overseen with such ruthless efficiency and symbolic efficacy by those twin figureheads of the New Right. To these ends, Hutchinson offers a series of subtle reflections on writers who operate in what he defines as the 'popular literary' realm: that is to say, writers who may have been marked by the righteous passions of the 1960s, as well as by the experimental impulses of their modernist forebears, yet at the same time have enjoyed a degree of commercial success—dissent and transgression, as it were, becoming marketable commodities. This makes for strange bedfellows in some cases and it is testament to Hutchinson's analytical skill and historical acumen that he can group together the likes of Amis, Pynchon, McEwan, and Coupland in a genuinely cohesive fashion. What he unearths in each of them is a recurring 'sense of left-liberal discontentment' (p. 2) generated by the consecutive (and parallel) victories of the Reagan and Thatcher administrations. More intricate than this, however, is the way in which Hutchinson demonstrates how the economic and political realignments of the period, from Irangate to the miners' strike to the collapse of the USSR, give